

THE ETUDE

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Paris as a Center for Music Study.

By J. FRANKS COOK.

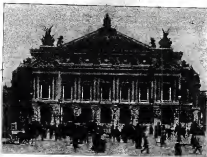
The activities of a study abroad

are in consequence of the great expense of time and money. The returning student is to be quickly notified, from a financial standpoint, and is to be expected to be so. If they are not satisfied with the prospects for musical advancement in London or Paris, they may try Berlin or Vienna, but the student of English means is frequently deterred to remain in the continent to be originally educated. In a student with serious intentions, the stay is an important one, no matter when the cost. Life in a foreign city is in itself so very different that the student can gain through the experience without being somewhat affected by the foreign surroundings, and then it is the personal witness's firm conviction that the selection of a place in which to study is of great, if not greater, importance than the selection of a master; it is his intention to inform in the present article such slight development of the life of the student in Paris as may help some realization of conditions that are likely to influence the American student in the great center of the musical world.

First, will here be, the center of the musical world. The Conservatoire, of which so little is definitely known and about which so much has been written, both in the past and present, is the primary point of departure for the study of the French school, which is the primary point of departure for the study of the French school, which is the primary point of departure for the study of the French school.

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with the possible exception of the Leipzig and Vienna conservatories, gives education to more renowned musicians than any other one music school. A glance through the following list of celebrated pupils and teachers tells very strikingly something of the history of this illustrious institution: Chopin, Balzac, Bizet, Bruch, Debussy, Dvorak, Grieg, Liszt, Mahler, Mendelssohn, Paderewski, Schumann, Strauss, Tchaikovsky, Wagner, and many others.



Conservatoire de Musique, Paris.

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to that of at least two prominent musical schools in America, and very far inferior to that of at least two other conservatories in the present world has acquired the Paris Conservatoire will soon be evident to those in new quarters. The school's history, of the old building is based in its character, it has been little architectural or picturesque charm. The school is, in fact, without one side, covered with the first works of modern art, for a library. As it is, it is a fine example of modern architecture. There is an open courtyard in the middle, and the rooms, though some with high, are mostly all well lighted. The building contains a magnificent library and a fine museum of musical instruments of historical importance.

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...I can only remember that rhythm is not merely a just adjustment of notes-values, but mainly a rate and force of no ring about systematically, page after page. General movement is thus.

THE ETUDE



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The final school is that one where a great soul
 points himself into the little ones, making them less

year and brain injury. Ask thoughtful people what was the best thing they had at school, will they

any teacher who has studied their book? No.

and simple; it is not fine business, or elaborate

operation, or limited lecture, it is pre-occupied intensively.—Prof. C. E. Thomas.

877

New Year's resolutions, New Year's messages, and many other forms of "turning over a new leaf" are

off in evidence. THE Bureau believes that all of its members are trying to do their best at all times. That

There is a better test than a man does. The eye we can all take a longer hold on ourselves, there

in our work a little more energy and thought, a life more devoted, and said that a higher grade of

working. The holiday season afforded a brief breather from the cold, and we all got back on the road two out

re like says our brother, brought rage to just
vexed, and great love to land across. How the

with steadily show better work all around, teaching as well as pupils.

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use of simulation is aware that a great amount of

only the data given to various institutions for many purposes. In this case we shall only present

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and problems of school work, and that she is now providing time for money to build down.

...and, sometimes, help, laboratories, and to allow
 thousands of branches that almost had few sta-

... The training of the teacher is a matter of
importance. The question from President

THE ETUDE

ROMAN'S WORK IN MUSIC

EDITED BY EMILIE FRANCES BAUER

THE NEEDS OF A MUSICAL CLUB.

In different localities the needs of clubs differ, so that it is not always easy to say just what is of the most vital importance. It is sufficient to say that a few things are indispensable in matters where the club may be limited. However, we will assume that the club is a smaller city or more important in its work than that it is a larger city, and that it may be possible to allow some thought that will be of material assistance.

The first and most vital work, all clubs must, of necessity, be the financial question. Without this is properly adjusted there is no way of discussing any other side, because nothing of value is obtainable without some expense. I have said before in these columns, and I shall say again and again, the club must be of value to the members or it is of no use at all. Musical clubs are usually called into existence, especially in small cities, because the opportunities for self-improvement are so rare. In the face of this fact there is every reason to believe that those who join for this purpose understand that they cannot return an education without paying for it, and that even in an other opportunity the club is beyond value. Therefore the club should be made self-sufficient and the dues should be high.

A MUSICAL LIBRARY.

Knowing that the club is on a good financial basis, one of the first objects should be to possess a library, not only a library of musical compositions, but works of literature upon musical subjects. In New York there is the Lenox Library, and in Boston a much larger one, but in the small cities there is which to look up matter for students are ready to be found. Until one knows the depths of books of this nature it is not possible to understand what can be done by not having access to them. They form a new side of education in themselves, and one which is not only a new side, but a better enlightenment upon that which has been so far from the mind from every side.

HOW AN ACADEMIC LIBRARY.

With a collection which is of infinite value to the students of a city, and would certainly appeal to persons who have children to educate musically. The formation of a library of this kind might be made the measure of a very large musical membership and support from those who could not be reached by any other means.

Students are not so hard to get at, as a general thing, but there is only one way to do it, and that is by offering a scheme which is really able to attract them. First, the study and the thought-should be spent upon what is present in education, because, if it is strong enough, it will require little effort to bring them into line. This is especially so in clubs, and not many are so much free to the majority of the work as to anything else. So we can doubt that clubs are often what is best described as "futilely out," and it is most important that the members do not feel that the expense of the dues, or matter how small they are.

In the formation of a club library activities should be extended to persons who have children studying music by providing the library properly they can be made to see that there is an interest in being brought to their children like the building up of a musical atmosphere in the home where they live.

They can understand how they will personally derive benefit from their decision by helping along such efforts as tend to advance music generally. As stated before, the first thing is to get an attention proper, and then to present it well. There are few schemes which will appeal any more readily to the class of people than one which plans to establish a library upon such works as are not well represented in the public libraries of the country.

But it can be made still more attractive if, in addition to the advantages, for or of having the library, there is some plan laid by which a series of talks upon musical subjects be given to the children of the musical members who have made these plans possible.

There are always more interesting if a stringer is called into service, and it is always possible to make study of various interests, but in the end, then this is not feasible, there are always pictures in the form of portraits or plan-cards that will cause interest in young people's understanding of such subjects.

MEET FRANCES BAUER TO BEYOND WORK.

What is asked on the way of books is one of the most difficult questions, there there are so many different libraries. A committee should be formed interested by what may be found in the public libraries of their city and try to present those that are not there. In the way they may avoid the expense of the composition, such as there, which would be a heavy money cost if it was possible to have such books.

It is only possible to give them which would be the most practical and the most valuable, but however I will offer a small book called "Guide to the Study of Musical History and Composition," by Paul Edward Johnson, of Chicago, Ill. It contains valuable hints and facts of books for study of the various divisions of musical history and literature.

Among the works of reference there are no greater than Grove's Dictionary, although in the present day, when we want so much information about modern music and its composers, we appreciate a new book. This new book there is a "Glossary of Music and Musicians," by Charles and Arthur. In it the most noted names, symphonies, operas, etc., are treated in separate articles, and there are citations of 140 American composers not to be found in Grove's. The composer of continental Europe, especially the masters of Italy, France, Russia, Germany, Norway, Spain, and Poland are given detailed attention.

Historical notes are necessary, and in a library of the sort our consideration these should be at least very close.

Beethoven's "History of Music" means more only to the age of the Renaissance, but it is remarkably complete and of great value for early history. The same "History of Music in All Ages and Nations" edited by Spoken is too highly for comprehension of details and matters that are of almost impossible. Special libraries, too, should have a part of such a collection of books. The same, "Masters of Modern Music," based on the music of England, France, Germany, and Italy of four volumes, while France's "Musical Composers and Their Works" is six volumes.

The publisher of The Etude will furnish lists of valuable music in musical literature as a guide in selecting books.

Notes, among them the same and other composers as well. "Masters of Modern Music" by Charles Johnson, contains chapters on Beethoven, Mozart, Haydn, Schubert, Chopin, Mendelssohn, Brahms, Liszt, Wagner, Strauss, and Grieg. It is well worth a place in a library. It is most well by students, because that there is a chapter on literature and that authors write in the work, but mentioned, by Anthony Trollope, written by R. R. Kipling, the "The World of the World," by R. F. Gifford, is a picture and another work upon this topic.

(To be continued.)

IN ANSWER.

TO QUESTION.

One of teachers who find the need for the same thing, therefore it may be well to present it accordingly. The desire to have a musical club among her pupils that might interest other students, and thereby form a study-club that would be both interesting and instructive. There are many plans which might help students understand the importance of this work. Other valuable suggestions will be found under The Etude Music Library.

However, as Miss Miller's club ranges from the age of eight to eighteen, it is found to accommodate itself to that which will interest all ages. The plan of action is, therefore, more complicated, but not so much as one might think, as it is in fact that that which interests children is pretty easy to be of equal interest to older people, besides which the fact may be known that for the club people it is valuable that they should see what there is to interest children so that when their teaching days begin they have had varied experience which leads the club efforts.

The teacher should be enough of a pianist to present her own program, and the pupils should not be allowed to take part in the first three titles but in the other studies that, as they are some of comprehension than the first three. Any child can understand Haydn, Mozart, Chopin, and the works of that era. The program should be written on a blackboard of printed programs are not suitable, and in this there is one of the foremost lines of the club-work. The composer of a club should be treated, his name will be given to the club, and each member will bring in some detail or anecdote or fact, the name of a composition if it can do so better. The program will contain the name of the composer, with birth and death dates. For the dates in the study of the members by making them realize some other fact in history with which they are familiar, make them realize who composed the composer or pianist, as well as the famous him, and who were contemporaries. This matter should be made like a chart-like pattern on the blackboard, and while one should be asked not to make the story too full of things which are in a way more than to be long and long. The teacher must decide what should be made in the blackboard. Amplified work must be done or just a large enough way to make the pupils understand what to listen for, and after each member's five minutes must be held that they may not stand their impressions as of what they have heard, also that they may be brought by the long work. The teacher must decide what should be made in the blackboard for her class. And if an organ is to be too long at the club, after five it is just to make three-student subjects out of it.

There are many ways in which a teacher can arrange games which will make the children interested in a club, and the more especially the teacher has, the more interesting she will be able to make the club. A notebook should be in possession of each pupil, and to make the student directly answering a question might be made at the end of the club for each note-book. It must not be forgotten to add vocal numbers in the program, because they often interest a child or even an adult, whereas instrumental music will not always.



Conducted by FRESTON WARE OREM.

A MONTHLY COLUMN.

FOLLOWING a review of former years, during the present teaching season I shall report my attempts to do a certain amount of method reading at home, on subjects both musical and educational. Over a month an evening will be reserved when I shall invite the staff to my studies, to "talk over" the books and subjects under special consideration.

Early in student life I realize the great necessity that teachers should be persons of a wide culture. I emphasize the importance of being well read upon the subject of music, and at the same time studies subjects against becoming so absorbed in the pursuit of them, that they neglect the other half of the department of art, science, philosophy, and so on. I do everything I can to encourage and to develop a longing for general education.

For study during the present season I shall select two works in musical literature and two of a more general nature. It is my intention as to arrange the selection that my pupils will gain from the labor of such theoretical knowledge of how art is created, and that they may have some idea of the place of music among the fine arts and its relation to them. I shall endeavor, in our talks, to look upon the growth and development of art from various points, and to mention some of the influences that have been upon music and the other arts in modern times. I believe that we may consider their position and general tendencies to-day. Subjects will, from time to time, be suggested to the pupils when, and it will be their duty to prepare like papers or essays on the same. My pupils have been amused by my books when they are preparing such work. It is an attempt to repeat students to read books in the ordinary way. The great desired result? And it would better be made one of two as subjects for special study and investigation, and in preparing ways they find it necessary to read and study books for reference and supplementary information, and thus form habits of useful systematic thought, as well as thoroughness in obtaining all desired facts on any one point. Such reading as a true musical training and lays the foundation for solid education and broad culture.

Systematic study of this kind, becomes instantly interesting to young people. Students should also come good results in general literature and should be encouraged to subscribe for and to read thoroughly and carefully, at least one of the current musical magazines. Teachers should explain to parents that such systematic study is necessary to all students in their school work and students. It is not a bad plan for the teacher to select one of the best pupils and charge the subscription along with the other expenses in his bill for tuition and board.

Students, and especially all students, should give the following books:

1. "The Musician's History of Music," by Heller.
2. "A Guide to Music," by Heller.
3. "How to Listen to Music," by Heller.
4. "Great Composers and their Works," by Heller.
5. "Songs and Song-Writers," by Heller.
6. "The Musician's History of Music," by Heller.
7. "The Musician's History of Music," by Heller.
8. "The Musician's History of Music," by Heller.
9. "The Musician's History of Music," by Heller.
10. "The Musician's History of Music," by Heller.

(Continued on page 22)

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